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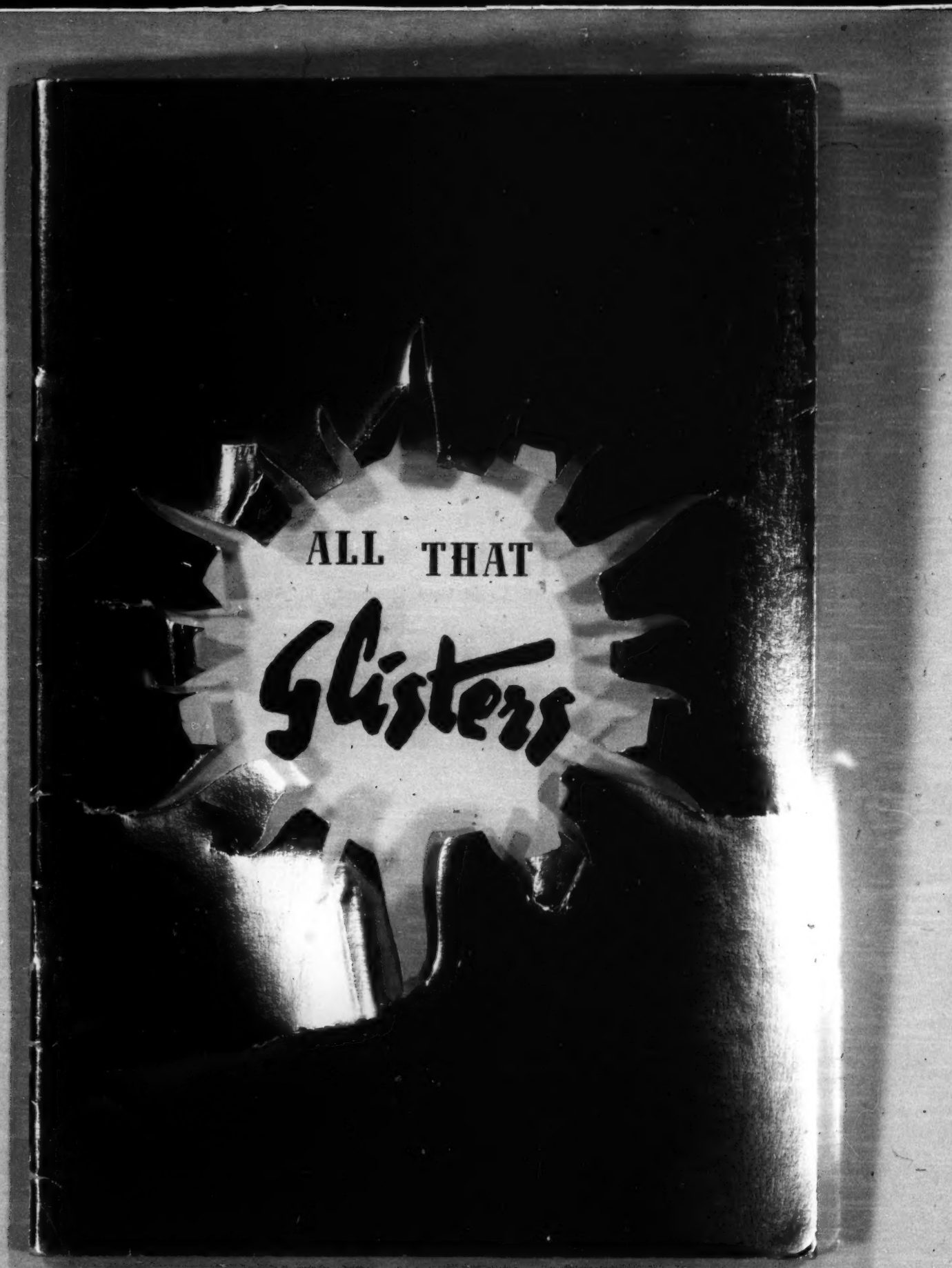
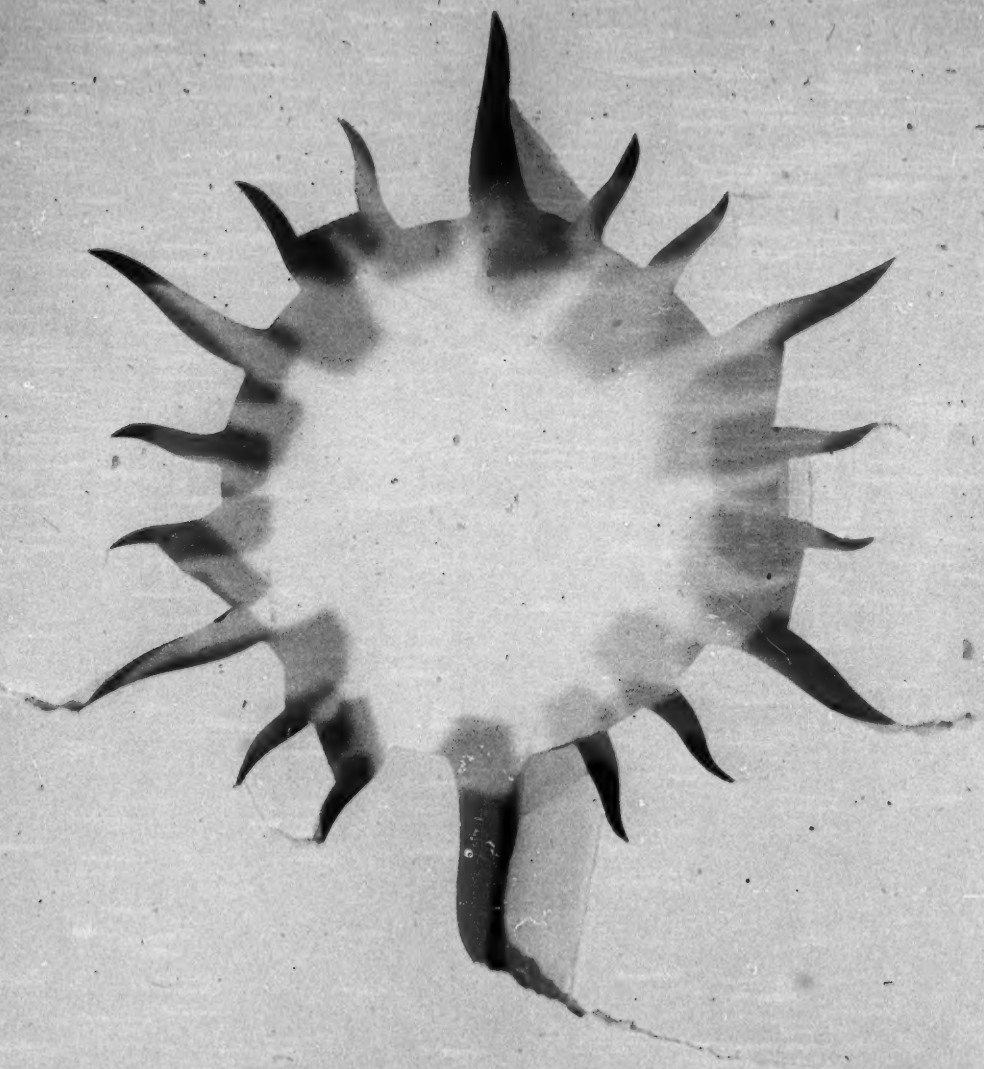

ALL THAT
Glisters

78. N.



The Cooper Union Museum
For The Arts of Decoration

ALL THAT
Glisters

Thirty Centuries of Golden Deception

78 N.

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ALL THAT GLISTERS

From the earliest periods of recorded history gold has been endowed with beauty and value, two qualities which man esteems most in his possessions. Craftsmanship displays its greatest attainments in objects of gold, for gold is a substance that does not lend itself to the efforts of the unskilled. Costly ornaments of every age are captured in this enduring metal; the extremes and diversities in the passage of history are recorded in goldsmiths' work, and this noble craft still flourishes in every section of the globe.

Aside from its intrinsic merit, gold often has been accepted as the material reflection of spiritual quality. The fitments of almost all religions have included elements of gold to indicate the worthiness of an ideal and the degree of a people's devotion to it. Thus places of both pagan and Christian worship are frequently characterized by the brilliance of their displays and the garments and fittings of their priests. Secular power, too, has often assumed gold as its symbol. Succeeding courts and rulers have been distinguished by the richness of their surroundings while lesser folk have followed suit as best they might with what enrichments they were able to possess. Groups which, on the contrary, consciously disclaim the ownership of bright objects find their austerity ennobled by the absence of gold things. This common trait of man, love of glitter, is apparently constant through all stages of culture and of social evolution, exciting the savage no more than it bedazzles the sophisticated.

But all that glisters is not gold. Sometimes the admired brilliance comes only from a gold exterior, or from a surface that simulates gold or another of the precious metals. The artisans of every period have had as an immediate problem the production of objects which by their resplendent surfaces or textures would give pleasure and lend distinction to their owners. Almost every type of accessory with which man surrounds himself has seemed at one time or another

suitable for the display of gold. His garments and personal decorations, elements of his house or public buildings and the things they contain have all been enriched in one way or another with the brilliance which he values so greatly. Walls, ceilings and floors, glass, ceramics, wood and metalwork, books, textiles and embroideries have all offered their surfaces for this type of embellishment. And it has required all the cleverness and skill the artisan could muster to develop the techniques and produce the results so constantly desired by his patron.

With a subject embracing so many centuries, places, and techniques, this exhibition makes no pretense of presenting a complete survey of the various types of objects which it includes. Rather, through a series of groups of objects having fairly uniform quality, it hopes to present a continuous section through the development of the use of glitter which will serve to illustrate and illuminate the general course of its subject. One general restriction has been carefully observed; in no instance is an object composed entirely or even largely of gold. In fact, it is the purpose of the exhibition to show that the effect of the sumptuousness of gold has consistently been achieved without the use of that metal as the body of the objects or as any great fraction of their weight or even with the total exclusion of gold from their composition.

Glass, a versatile substance admired alike for its usefulness and its beauty, has been subject to gilding or other means of gold enrichment for centuries. Encased gold leaf, the *zwischengoldglas* technique, adorned Roman glass and the circular Early Christian pieces, probably the bottoms of shallow dishes or bowls, which were applied to the walls of the Roman catacombs (number 90). This same technique was employed in Egyptian glass of the Fatimid period (tenth to twelfth centuries). After the fall of the Fatimid dynasty (1171) gilding, as distinct from lustre painting, became common on Islamic glass and reached its high point in the thirteenth century in Syria. In Europe, the gold-engraved glass devotional

panels of the fourteenth century in Italy were outstanding though they were followed in succeeding centuries by rude panels of somewhat similar type having no more distinction than is associated with peasant art. Simpler *verre églomisé* panels of the same type and period are of equal interest. Gilding was used on Venetian glass of the fifteenth century and a hundred years later was occasionally the sole decoration. Both fired and cold gilding was used. Notable subsequently are the brilliant "powdered" surfaces which are found among the elaborate forms of the Venetian glass houses and in Spain. Spanish glass of the eighteenth century was frequently gilded as it had been for centuries, while such treatment was much more rare in England (number 89). The celebrated Waterford glass objects were infrequently gilt, the best of the rare pieces decorated in gold being done in the 1780's by a man named Grahl. Bristol glass was now and then touched with gilding. In the last quarter of the eighteenth century in Bohemia, Johann Joseph Mildner developed again to a high point, in his *doppelwandglas,* the encased gold leaf technique. The nineteenth century saw gilding employed generally; the Bohemian examples are probably the best-known. Gold on early American glass is rare. The later pieces so decorated are generally of small importance.

Pottery, though an older material than glass, does not bear gilding on its earliest examples though numbers of pieces of Mycenaean pottery have been found decorated in gold (number 184). As early as the first half of the seventh century B. C. archaic Greek statuettes were enriched with gilding. The desire for display prompted the production of clever imitation jewelry, which became quite common, in gilt terra cotta. Perhaps the best examples of Greek pottery decorated in gold are a series of fourth century B. C. vases from Capua. Pieces of pottery were sometimes painted yellow to simulate gold. An occasional fully gilt Hellenistic piece is extremely rich in its effect (number 32). Cold gilding in combination with delicate blue and white decoration on pieces of the thirteenth century (number 33) is a striking Persian technique.

A craft brought in by the Moors, lustre decoration of pottery enjoyed considerable popularity in Spain as early as the fourteenth century, and the magnificent Hispano-Moresque wares of Malaga, Manises, and other centers about Valencia reached their high point in the fifteenth century (numbers 14, 21). The craft has never been abandoned though late pieces show a significant degeneration of style and generally are of small worth. Wedgwood and others in England in the eighteenth century produced lustred pieces of limited interest. During the early years of the nineteenth century great numbers of lustred jugs and other objects of very little importance were produced. Lustering is being employed currently on decorative and useful pottery in both traditional and contemporary styles.

Gilding was promptly applied to newly discovered porcelain in Europe in the second quarter of the eighteenth century, and on these early pieces the gold *chinoiseries* of the factory at Meissen are outstanding (numbers 9, 10). During the course of the century gilding as a technique was adopted eagerly by every porcelain centre and has never lost favor. Scaled and diapered grounds, entirely gilt and engraved surfaces, gilt baroque and rococo enframements, decorative bands and medallions, all find in gold the richness demanded by the taste of many generations. The wares of Chelsea in England may be mentioned as examples of the delicacy with which gilding was employed. Later, some pieces of the nineteenth century such as the great Rockingham vase surmounted by a gilt rhinoceros do not appear so fortunate. In the Orient, in concession to the "barbarian" taste of western consumers of export porcelain, gilding occurred notably on Yung-Chêng (1723-1735) and the later *famille rose* porcelains (Ch'ien-Lung, 1736-1795). Modern porcelain of every country is often enriched with gold in styles as varied as the taste of its purchasers (figure 14).

Though wood lacks the smooth, impermeable surface common to glass and glazed ceramics, methods of giving wooden objects gold surfaces were developed early in Egypt, whose gilded woods are mentioned by both Pliny (23-79 A. D.) and Herodotus (about 484?-

425? B. C.). The magnificent gold-surfaced furniture pieces (about 1400 B. C.) of the Eighteenth Dynasty, now in the Cairo Museum are among the rare examples preserved. Pliny also speaks of Roman gilding, noting especially the elaborate gilded Roman ceilings. Medieval objects of gilded wood are come upon with fair frequency (figure 4); particularly fortunate effects were obtained in the carved wood devotional figures of Germany, Spain, and other parts of the Continent. The elaborate gilt cassoni of the Italian Renaissance are to be found in most major museums along with other gilt wood objects of the same period (number 68). Outside the scope of our study and, indeed, almost beyond belief are the solid gold and silver Spanish furniture pieces of the late sixteenth and seventeenth centuries. They are mentioned along with similar English objects of the seventeenth century to indicate the extremes to which the demands for opulence could take the furniture craftsman. In England such pieces of durable value appear to have been particularly sought after by the demanding mistresses of Charles II. They are also important in determining the nature of contemporary and subsequent gilded pieces of almost equal (though certainly less costly) richness.

True gesso gilding, which is a more elaborate method of water gilding, originated in Italy, going from there to France from which country it found its way to England. Though the process may sound simple, it actually requires the greatest skill and experience to apply and gild a gesso ground successfully. After the rough detail has been carved in the wood, the surface of the piece is covered with as many as twenty separate coats of a mixture of whiting and size (this was true with the superlatively gilded Louis XIV pieces). When these have dried and hardened sufficiently, the new smooth surface created is treated to the final detailed carving, a task requiring the utmost assurance of technique. When the surface is moistened with water, gold leaf will adhere to it; two layers are sometimes used. When dry, the surface can be either left dull or burnished where required. Varying effects are achieved by the application of sand or hatching before the gold leaf is put on.

Much admired in England, the taste for gilt furniture was first fully expressed at the end of the reign of William and Mary. Gilding was extensively used in the Palladian houses erected between 1700 and 1750. The gilded furniture of the reign of George I is often of extremely fine quality, pieces designed by such noted men as Willian Kent (1685-1748) being frequently surfaced with gold. Kent, largely between 1730 and 1745, widely influenced the decoration of the great houses, executing elaborate commissions for Lord Burlington's villa at Chiswick, and for General Dormer, for Lord Leicester, and others. In fact in both France and England during the entire eighteenth century, as well as in other European countries, gilt and parcel-gilt pieces were often favored. Thomas Chippendale employed parcel gilding and even commented favorably on the appearance of wholly gilt furniture. Furniture of Adam design, frequently executed by the second Thomas Chippendale, was often entirely gilt and adorned such proud dwellings as Harewood House and Syon House. The brothers wrote of the drawing room of No. 26 Grosvenor Square: "The ornaments of the ceiling and entablature are chiefly of stucco gilt, with a mixture of paintings. The grounds are coloured with various tints. The frames for glasses, the pedestals and the vases in the niches, and the girandoles on the piers, are of wood gilt."

Gilt bronze mounts, for architectural decoration and for furniture, attained great refinement in the hands of French designers and craftsmen. At the beginning of the eighteenth century, at Versailles, an endless concern was shown and an almost endless expenditure of money was devoted to providing the Salon de la Guerre and the Salon de la Paix with the handsome gilt bronze trophies by Ladoireau that still compel admiration. Gilt bronze furniture mounts were widely employed well into the nineteenth century (numbers 117, 118). Among other attainments, Gouthière is known especially for the excellence of his mounts for Louis XVI decorative pieces. Use of gold on twentieth century furniture is sparing and rare except in its reproductions of earlier styles. Gold is, however, by no means for-

gotten and is often used in upholstery, draperies, and accessories of many kinds.

Lacquer was introduced into England during the seventeenth century, supposedly by Charles II, and gained immediate popularity. Thereafter individual pieces were often sent to the Orient for a decoration in which the use of gold played an important and striking part.

In France, a notable development was that of *vernis Martin*, a translucent lacquer of great brilliance which was used extensively in the decoration of furniture, carriages, sedan chairs, and small objects of many sorts (number 98). A product of the skill of the four Martin brothers, their lacquer reached the height of its perfection shortly before the middle years of the eighteenth century. Though they imitated all sorts of Oriental lacquer, their craft is shown most highly developed in the *vernis Martin* having a green ground speckled with gold.

Furniture lacquered primarily in *chinoiseries* continued in favor for at least a century and underwent many domestic variations including a number of late and not entirely happy ones during the nineteenth century. Small oriental pieces of the greatest refinement always found favor, bowls, boxes, and trays being popular adjuncts in the decoration of many decades.

Gilding was a usual thing on many pieces of tôle, or painted sheet iron, which was developed to supply a relatively cheap substitute for the expensive imported oriental lacquer pieces. Here, too, the taste for *chinoiserie* was widely expressed (number 124), though pieces of the late eighteenth and early nineteenth century classic revivals (number 115) reflect the discipline and order of their prototypes.

The process of gilding on metal seems to have been used almost generally where metalworking of any refinement was practiced. The Egyptians were familiar with metal gilding, and the gilt and parcel-gilt silver of the Romans has survived in many important finds. Portions of the Hildesheim treasure (first century A. D.) are parcel-gilt and would seem to represent fairly the elaborate

Roman pieces of their time (number 103). Examples of gilt metal are found in every succeeding period. The centuries comprising the Middle Ages are particularly rich in gilt copper and bronze objects (figures 2 and 3). Medieval crosses, croziers, reliquaries, and effigies (numbers 147, 186) were usually wholly or partially gilt, giving them the greatest magnificence through the harmonious conjunction of gold with enamel, crystal and set-stone elements. The accomplishment of such enrichment was not without its dangers as the process involved the vaporization of mercury, which at times caused workmen to lose their teeth and suffer other inconvenience.

If dangerous, the process of fire-gilding seems at least fairly simple. An amalgam of gold and mercury is applied to the surface to be gilded. When the piece is heated to the correct temperature, the mercury passes off as a vapor, leaving a deposit of metallic gold. This may be burnished with an agate or a bloodstone though originally a dog's or wolf's tooth was used for the purpose.

Silver-, bronzé-, and copper-gilt continued in importance during the Renaissance, acquiring the refinements along with the vitality of this assertive period. In England, silver-gilt almost entirely replaced plain silver during the reign of the Tudors. The extended use of fire-gilt bronze for secular as well as religious objects is reflected as early as the sixteenth century in the production of great numbers of small decorative things which were made in larger and larger quantity and variety almost through the nineteenth century. Furniture mounts in gilt bronze had attained great perfection in the preceding century along with candlesticks, writing equipment, and a host of minor things of similar nature and importance which in making their own stylistic comment give a fuller knowledge of the grander productions of their periods. Though today the use of gilt metals is more restricted, fine pieces in silver and in lesser metals still avail themselves of the quality of surface and the richness peculiar to gilding.

Of all the metals contrived to simulate gold, perhaps pinchbeck has been the most favored. Hit upon early in the eighteenth century

by a London watchmaker named Christopher Pinchbeck, it is an alloy of copper and zinc, contaning twelve to fifteen percent of zinc. For over a century following its first appearance it was used extensively in the production of such objects as watch cases, snuff boxes, chatelaines, étuis, thimble cases, and inexpensive jewelry (number 92). "Similor" or "Goldshine" imitating pinchbeck in France was produced by Rentz of Lille and improved by Leblanc of Paris during the second quarter of the eighteenth century.

As leather, through its toughness and flexibility, early recommended itself for many uses, so gilding, because of its effectiveness and its ease of application, soon lent itself to the decoration of leather objects. John Garland (about 1192-1272) in his *Dictionarius* mentions Cordovan leather as having been made in the eleventh century, though its first appearance is almost certainly earlier than this. It subsequently became widely noted for its gilding. Later, the gilt-leather craft was developed throughout western Europe to supply the considerable demand for wall-hangings, door-covers, and screens (number 102). Leather of this sort was used in a manor house that Henry VIII built about 1531 for Anne Boleyn. Some designs for these hangings were produced by artists of the first rank; gilt-leather at Hinchinbrock bears the name, even, of Titian. The craft was developed to its highest point in England and Venice in the beginning of the eighteenth century; but changing taste soon largely restricted its use to upholstery.

In 1766 Jean Michel Papillon wrote, in speaking of wall papers, of " . . . gold and silver papers with flowers and ornaments, whose date of invention is not far removed. These papers are being made in Frankfort, in Worms, and other German cities."

During the last decades of the eighteenth century wallpaper panels were imported in great numbers from China and contemporary French bills indicate that these were at times decorated in gold. English records of about the same period mentioned gilt mouldings for use with wallpaper; bills for the decoration of David Garrick's house offer but one example. Gold seems to have been used in some

degree on the papers of each succeeding decade but was especially popular in the last years of the nineteenth century (number 249). Its use became so general then that gold was almost invariably offered in the choices of color for all good papers. In modern papers gold substitutes are still used freely as an important element in the great variety of their designs.

Embroidery with metallic threads is noted by many early writers. Pliny observed that gold-embroidered robes were called *attalicae* after Attalus II, King of Pergamum (159-138 B. C.), and earlier Greek examples of the fourth century B. C. are known which are elegantly worked in gold. The use of gold and silver threads in embroidery appears to have always been in favor. The "dalmatic of Charlemagne" (about 800 A. D.), now in the Sacristy of Saint Peter's in Rome, is heavily embroidered with gold and some silver. Sicilian coronation robes of the twelfth century bore elaborate embroidered metallic ornament; one from Palermo dating about 1130 A. D. is decorated with a date palm and two lions attacking camels.

Gold-embroidered costume pieces of this period were not all so elaborate however; the Egypto-Arabic cap (number 53) of the twelfth or thirteenth century with its applied gold is relatively simple and straightforward. Such intimate reminders of individual habit in those distant centuries are rare, but they remove from the phrase, "taste for glitter," something of the abstractness it is likely to have when applied to people so far removed from us.

English embroidery of the thirteenth century, called then *opus anglicanum,* was highly valued throughout the Continent and made extensive use of both gold and silver threads. Later embroidery from this country is even more elaborate. Embroidered pieces of the Renaissance in Italy and in other countries are often heavily enriched with gold thread (number 168). Paintings in this as in later periods give rich evidence of the magnificence of the embroideries and textiles in use. Madame de Sévigné in describing a gift of M. de Langlée to Madame de Montespan tells of a dress: ". . . of gold upon gold, wrought over with gold, with hems of gold,

FIG. 1—STATUETTE, a seated woman; bronze, parcel-gilt
Hittite, about 1500-1300 B. C.
Lent by the Brooklyn Museum

FIG. 2—PLAQUETTE; copper-gilt
Spain, 12th or 13th century
Lent by the Walters Art Gallery

FIG. 3—STATUETTE; A MOURNING WOMAN; bronze, gilt
Mosan, 12th century
Lent by the Walters Art Gallery

FIG. 4—FOUR PLAQUETTES; wood and gesso, painted and gilt
Germany, 13th century
Lent by The Metropolitan Museum of Art

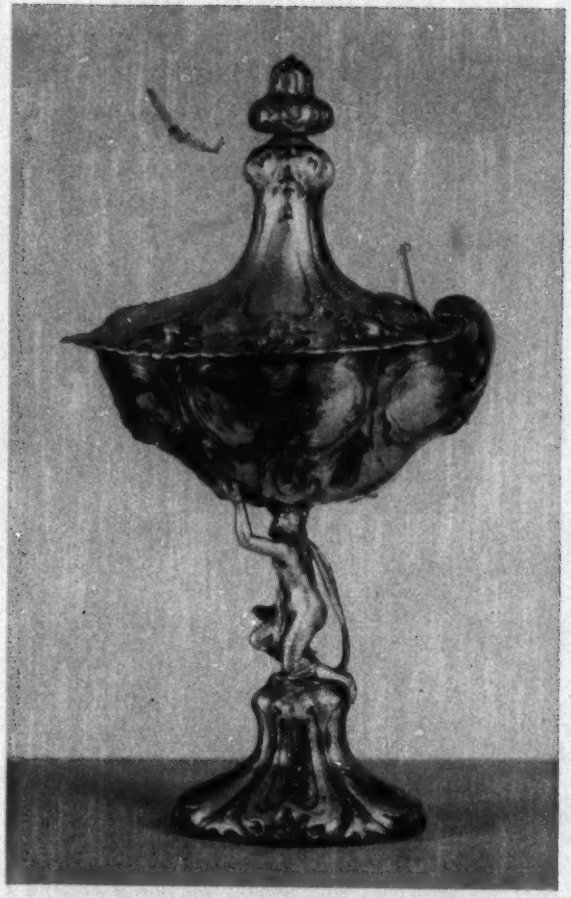

FIG. 5—STANDING CUP WITH COVER; silver-gilt
by Jan Lutma, the elder
Holland, Amsterdam, about 1639

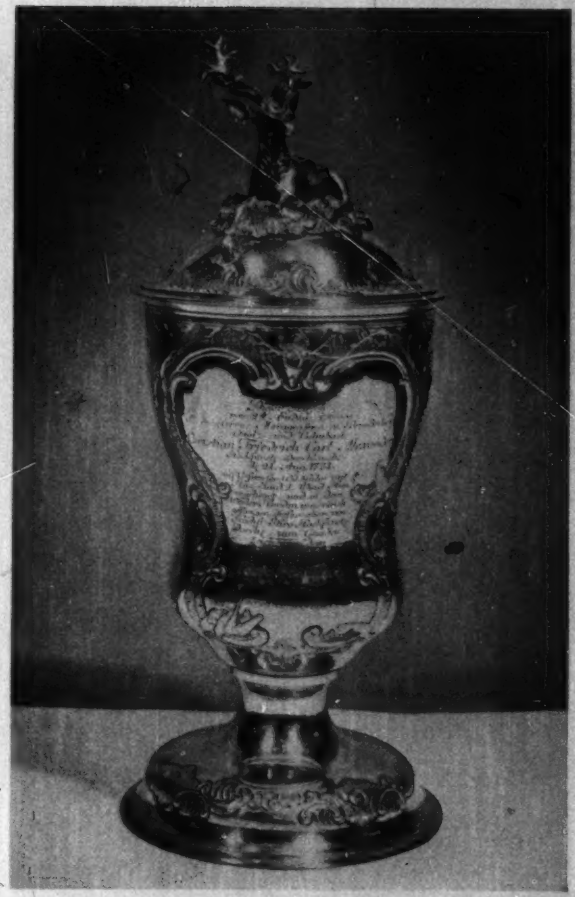

FIG. 6—COVERED TROPHY CUP; silver, parcel-gilt
by Abraham Drentwet
Germany, Augsburg, about 1771
The Cooper Union Museum

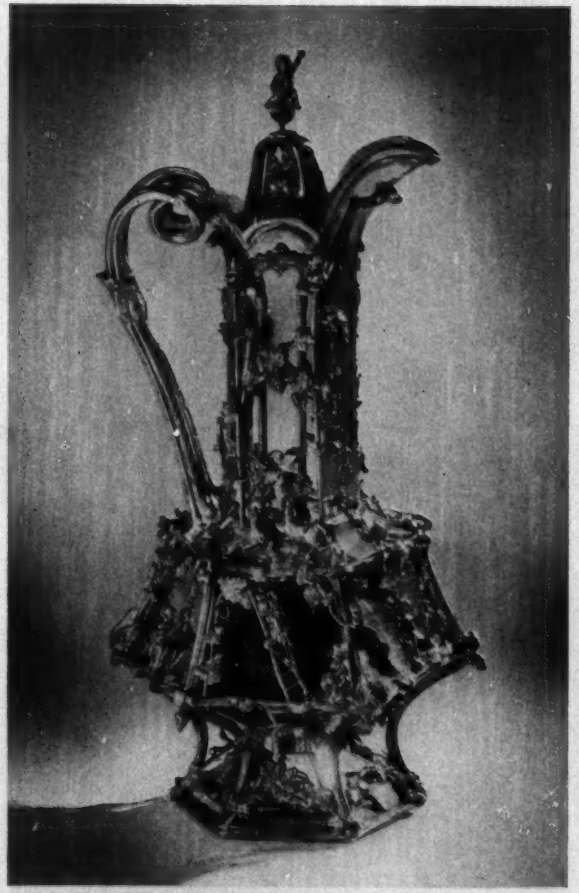

FIG. 7—EWER; silver-gilt
by Joseph Angell
England, London, 1854-55
The Cooper Union Museum

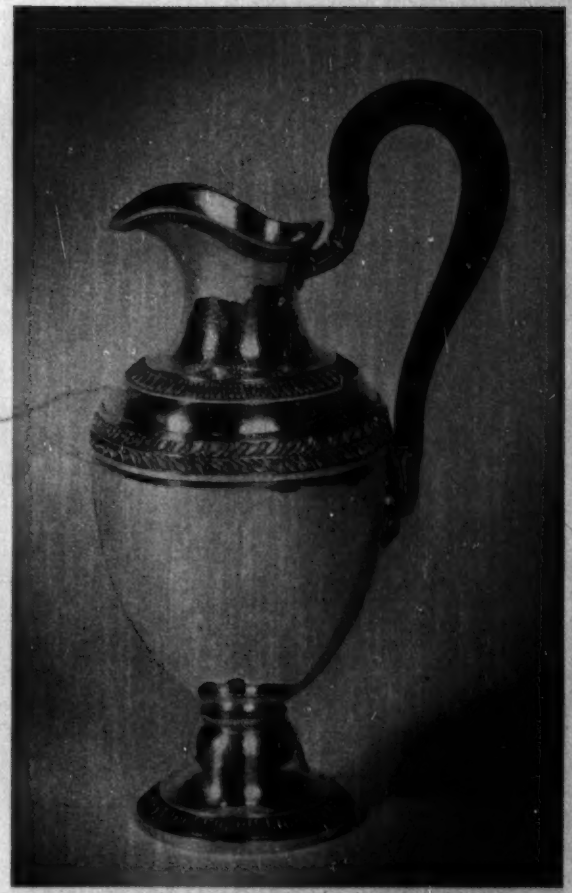

FIG. 8—CREAM JUG; silver-gilt
by Jean-Baptiste Claude Odiot
France, Paris, about 1815
The Cooper Union Museum

FIG. 9—TARA; bronze, gilt
Tibet, 17th century
Lent by C. T. Loo, Inc.

FIG. 10—FRAGMENTS OF TAPESTRY; silk and metal
China, Ming dynasty, 15th century
The Cooper Union Museum

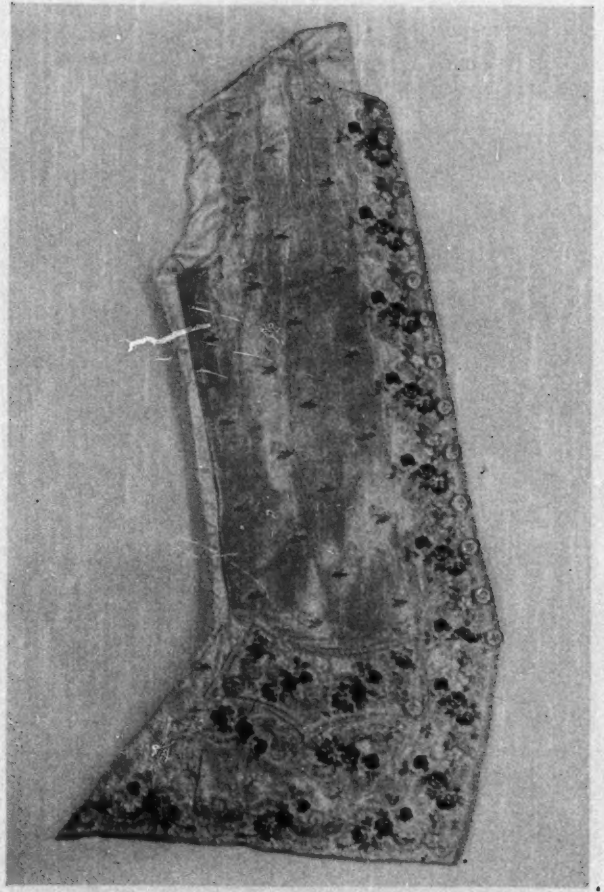

FIG. 11—WAISTCOAT; brocaded silk and metal
France, third quarter of the 18th century
Lent by Richard C. Greenleaf

FIG. 12—SASH; silk and metal
from the factory of Kobytka
Poland, late 18th century
The Cooper Union Museum

FIG. 13—DISH; earthenware, glazed, lustred, and painted
by Maestro Giorgio da Gubbio
Italy, Gubbio, about 1520
Lent by Dr. Jacob Hirsch

FIG. 14—CUP AND SAUCER;
porcelain, enamelled and gilt
Russia, about 1900
The Cooper Union Museum

and then over it a curling additional work of one gold mixed with another certain gold . . ." While Madame de Sévigné did not perhaps admire this particular garment she at least illuminates one point in the fashion of her day.

A letter of about 1708 written by the Duchess of Marlborough closely defines the quality of the "guilt" galloon she wanted for the bed furnishings of Blenheim; gold trimmings were in great vogue in the elaborate dwellings of that period (numbers 60, 62). While the eighteenth century gave a lighter touch to its enrichments, the embroideries shown from within its range will indicate that embroidery with gold was fashionable always and was used with great skill.

Recent work in embroidery has found rich use for metallic threads (number 172). The interest of contemporary embroidered design is frequently supported and enhanced by knowing use of a material as old as the craft itself.

Textiles have glittered quite as much as embroideries for, like embroideries, they have frequently been formed into articles of personal raiment, reflecting directly the taste of the wearer as well as the general fashion of his time. Democritus of Ephesus (about 460—about 360 B. C.) has described the shawls, the so-called *actae,* worn in Greece. The most valued were from Persia and are described as finely woven materials sown with gold tinsel. Rare examples of Egyptian Coptic weaving are known which employ gold thread while later medieval fabrics used gold threads much more extensively. At Palermo in Sicily in the twelfth century the *tiraz* were noted for their gold enrichments. Hispano-Saracenic silks of the thirteenth century such as those used in the robe of Don Felipe, brother of King Alfonso X (number 208), and Hispano-Moresque textiles of the two succeeding centuries found a rich use for gold among their geometric starred patterns. One example on view (number 210) is a fragment from the set of vestments from the Cathedral of Lérida. Aside from its many other merits it affords us a glance at the use in weaving of "Cyprian gold," or beaten gold on vellum wrapped around a silk

or linen core. This is again found in numbers 207 and 209. Romanesque silk stuffs from Regensburg used gold weft threads for the figures (number 215). The Chinese exported textiles woven with narrow strips of gilt leather to Islamic countries in the thirteenth and fourteenth centuries. One bears the inscription: "Honor our Lord the Sultan, the King, the Righteous, the Wise Nazir Eddin" (1283-1304). The notable fifteenth century Ming tapestries (numbers 203, 204 and figure 10) were woven for domestic use and enjoyment as elements of costume.

Lucca was the earliest center in Italy to become noted for the richness of its weaving. The elaborate brocades produced there and at other Italian centres in the fourteenth century often owe much of their effectiveness to the use of metallic threads (numbers 213, 214). In the fifteenth century, the Florentine, Benedetto Dei, remarks on the great quantities of ". . . cloths of silk and gold and silver stuffs . . ." made in his city. It was not unusual there for outstanding artists to design textiles. Pollajuolo is thought to have designed a cloth of gold bearing the arms of King Matthias Corvinus of Hungary (1458-1490). Venice (number 206) and Genoa must be mentioned as producing cloths of great brilliance. Both great trading centers, their taste was directed in part by the magnificence of examples coming from the East. Elaborate cloths of gold and gold brocades were made in the sixteenth century in both Italy and Cologne.

Use of metal threads in weaving was perhaps more restricted in the seventeenth century; but Italian satins of these decades were often brocaded in gold and color (number 225). In the succeeding century France surpassed Italy in the reputation of its stuffs and was responsible for the development of many designs of great delicacy in its brocades (number 46 and figure 11). Madame du Barry is credited with the introduction of the graceful flower patterns relieved with interweavings of gold and silver.

Exceptionally brilliant examples of weaving with metallic threads are found in Polish and Russian work of the eighteenth

century. The sash, an important item of the Polish national costume, was often lavishly embellished with gold and silver thread. The example here shown (number 218 and figure 12), from the fourth quarter of the century, bears on each corner a representation of the Paschal Lamb, symbol in this case of Paschalis, director of the factory of Kobytka. Even more sumptuous is the Russian brocade (number 219) of about the same time, brocaded entirely in gold and silver. In both these examples the love of display has allowed no compromise in the lavishness of design and material.

The geometrically designed patterns of the classical revival at the beginning of the nineteenth century made frequent, though strictly disciplined, display of gold weaving. The length (number 217) woven in 1805 for Napoleon I for the palace of St. Cloud, is characteristic of Napoleonic stuffs of the classical revival.

For some years past there has been a conspicuous revival in the use of metallic threads in weaving (number 247). Drapery and upholstery fabrics as well as textiles for costume frequently are embellished with gold or silver. A number of new materials for use in weaving have appeared, and among these are such developments as new plastic filaments, and aluminum strips encased in plastic acetate, both of which have the brilliance and sheen of metal as well as certain other physical and chemical qualities which often make their use desirable. Metal threads and their substitutes are being used to complement the new trends in design and weaving; the present interest in texture is at least as great as that in pattern, and metallic elements serve well to emphasize a richness of texture of which glitter becomes a vital part. Stripes, plaids, and less usual contemporary designs exploit the possibilities of glitter in strikingly new and original ways (numbers 228, 239).

The categories of objects mentioned above are perhaps the most important, in the decorative arts, which have been treated with metallic surfaces. But other crafts and arts have accompanied them and are illustrated by a few objects in the exhibition. Books, illumination, the elements of costume—these and many other objects have

been touched and transmuted by the alchemy of man's love for splendor.

The Museum's exhibition offers but a brief survey of the history of glitter to the present day. What new treatments and techniques will appear to assist the course of our subject in its future development cannot be foretold. But it is not presumptuous to believe that the shining track which has so far proceeded unbroken will continue to brighten the surroundings and enrich the lives of the generations to come.

JAMES I. RAMBO

CATALOGUE

(The numbers set in parentheses after the descriptions of the objects refer to the owners of the objects, as shown in the list of Lenders to the Exhibition printed on pages 21 and 22.)

CERAMICS

1. Gallipot; porcelain, glazed and gilt; China, K'ang Hsi (1662-1722) (9)
2. Vegetable dish and cover; porcelain, glazed and gilt; China, late 18th century (9)
3. Ashtray; earthenware, glazed and gilt; by Ernest Moore; United States, 20th century (2)
4. Bowl; earthenware, glazed and gilt; by Beatrice Wood; United States, 20th century (2)
5. Cup and saucer; porcelain, enamelled and gilt; Russia, about 1900 (9)
6. Cup and saucer; porcelain, glazed and gilt; Germany, Meissen, about 1850 (9)
7. Cup and saucer; porcelain, enamelled and gilt; France, Sèvres, 1846 (9)
8. Cup and saucer; porcelain, enamelled and gilt; France, Sèvres, 1802 (9)
9. Cup and saucer; porcelain, glazed and gilt; Germany, Meissen, 1726-30 (9)
10. Chocolate pot; porcelain, glazed and gilt; Germany, Meissen, 1726-30 (9)
11. Plate; porcelain, glazed, lustred, and gilt; Austria, Vienna, 1791 (15)
12. Bowl; porcelain; enamelled and gilt: Japan, Kutani, late 18th century (20)
13. Bowl; porcelain, enamelled and gilt; Japan, Imari, about 1700 (20)
14. Neck of a vase; earthenware, glazed and lustred; Hispano-Moresque; Spain, 12th or 13th century (21)
15. Dish; earthenware, glazed, lustred, and painted; by Maestro Giorgio da Gubbio; Italy, Gubbio, about 1520 (21)
16. Teapot, sugar bowl, and cream jug; porcelain, glazed and gilt; manufactured for Frederik Lunning Inc.; United States, 20th century (23)
17. Coffee pot; porcelain, glazed and gilt; Royal Copenhagen; Denmark, Copenhagen, 20th century (23)
18. Ash tray; porcelain, glazed and gilt; Royal Copenhagen; Denmark, Copenhagen, 20th century (23)
19. Covered jar; porcelain, glazed and gilt; Royal Copenhagen; Denmark, Copenhagen, 20th century (23)
20. Ewer, earthenware, glazed and lustred; Hispano-Moresque; Spain, early 16th century (26)
21. Plate; earthenware, glazed and lustred; Hispano-Moresque; Spain, 16th century (26)
22. Plate; earthenware, glazed and lustred; Hispano-Moresque; Spain, 16th century (26)
23. Plate; porcelain, glazed and gilt; Lenox Inc.; United States, 20th century (28)
24. Cup and saucer; porcelain, glazed and gilt; Lenox Inc.; United States, 20th century (28)
25. Bottom of a bowl; earthenware, glazed and lustred; Syria, Fustat, 11th or 12th century (30)
26. Wall tile; earthenware, glazed and lustred; Persia, 13th century (30)
27. Bowl; earthenware, glazed and lustred; England, early 19th century (30)
28. Cup and saucer; porcelain, enamelled and gilt; Germany, Meissen, mid-18th century (30)
29. Wall plaque; earthenware, glazed and lustred; Italy, Gubbio, about 1535 (30)
30. Cup and saucer; porcelain, glazed and gilt; by J. H. Stouffer Company; United States, 20th century (42)
31. Bowl; porcelain, glazed and gilt; Germany, Nymphenburg, about 1760 (44)
32. Two small amphorae; earthenware, gilt; Greece, Hellenistic period (46)
33. Wall tile; glazed and cold-gift; Persia, 12th century (46)
34. Bowl; earthenware, glazed and lustred; Persia, Rayy, about 1200 (46)
35. Tankard; red stoneware mounted in gilt copper; by Johann Friedrich Böttger (1682-1719); Germany, Meissen, about 1715 (9)
36. Cup and saucer; porcelain; enamelled and gilt; Germany, Meissen, about 1740 (9)
37. Bowl; porcelain, enamelled and gilt; China, late 18th century (29)
38. Plate; glazed and gilt; made by Haviland and Company; France, Limoges, late 19th century (3)

COSTUME AND COSTUME ACCESSORIES

39. Pair of gloves; leather, gilt; United States, 20th century (6)
40. Fan; wood, silk, painted and gilt; United States, about 1900 (9)
41. Fan; horn, metal, silk, painted and gilt; France, about 1815 (9)
42. Fan; ivory and skin, painted and gilt; France, about 1760 (9)
43. Rebozo; silk and metal; Mexico, Tlacotalpan, Rio Alvarado, late 18th century (9)
44. Pair of gloves; leather, silk, metal; Italy, early 17th century (9)
45. Tassel; silk and metal; France, 18th century (17)
46. Waistcoat; brocaded silk and metal; France, third quarter of the 18th century (17)
47. Waistcoat; silk and metal embroidered with metal and brilliants; France, late 18th century (17)
48. Pair of tassels; silk, metal, and brilliants; France, 18th century (17)
49. Waistcoat; brocaded silk and metal; France, early 18th century (17)
50. Stomacher; silk embroidered with silk and metal; France, mid-18th century (19)
51. Apparel; embroidered with silk and metal; Italy, 16th century (19)
52. *Ohi;* brocaded silk and metal; Japan, late 18th century (20)
53. Cap; silk printed and embroidered in gold, linen; Egypto-Arabic, 12th or 13th century (9)
54. Cape; brocaded silk and metal; France, third quarter of the 18th century (9)
55. Mask for a mummy case; textile, gessoed and gilt; Egypt, 25th or 26th dynasty, 8th to 7th century B. C. (9)
56. Set of military buttons; brass, gilt; United States, 20th century (3)
57. Costume ornament; openwork dragon; bronze, gilt; China, early Han dynasty (210 B. C.-206 A. D.) (29)

FURNITURE AND DECORATION

58. Pair of carvings; wood, lacquered; Japan, 17th or 18th century (9)
59. Frieze; wood, gessoed, painted, and gilt; France, about 1780 (9)
60. Tassel; silk, metal, and linen; France, 18th century (9)
61. Galloon; silk, metal, paillettes; Spain, mid-18th century (9)
62. Galloon; silk and metal; Italy, 18th century (9)
63. Galloon; silk and metal; Spain, 17th century (9)
64. Tassel; silk and metal; Spain, 17th century (9)
65. Gimp; silk and metal; Spain, 16th century (9)
66. Gimp; silk and metal; Spain, 15th or 16th century (9)
67. Table; marble, wood, gessoed and gilt; France, about 1725 (9)
68. Cabinet; wood, gessoed, painted and gilt; Italy, 16th century (9)
69. Pair of columns; wood, gessoed, gilt, and polychromed; Spain, 17th century (9)
70. Miniature chest; wood, gilt, with découpage; possibly Italy, mid-18th century (22)
71. Table-lamp; enamel on copper; by Oli; United States, 20th century (23)
72. Two fragments of tracery; wood, gessoed and gilt; France, 15th century (30)
73. Fruit bowl; impregnated plastic and metallic thread; by Zahara Schatz; United States, 20th century (27)

GLASS

74. Jug; blown aventurine glass; Italy, Murano, late 19th century (9)
75. Fragment; glass, gilt; Egypt, 18th dynasty (about 1400 B. C.) (7)
76. Vase; glass, gilt; Bohemia, mid-19th century (9)
77. Doorknob; glass, interior gilt; France (?), late 19th century (12)
78. Flagon; glass, gilt; France, 18th century (22)
79. Atomizer; glass, crackled and gilt; de Vilbiss; United States, 20th century (23)
80. Vase; glass, lustred; J. and L. Lobmeyr; Austria, 20th century (23)
81. Fragment of a bottle; glass, metallic inclusions; Egypto-Arabic, Fatimid, 10th or 11th century (30)
82. Tesserae; glass with encased gold leaf; Hagia Sophia, Constantinople, 10th to 15th century; and San Marco, Venice, date uncertain (30)
83. Beaker; blue glass, gilt; Syria, 13th century (30)
84. Scent bottle; glass, gilt; Bohemia, about 1850 (30)
85. Pair of silhouettes; *verre églomisé;* by Aug. Forberger (1762-1865); France, Paris, 1795 (30)
86. Scent bottle with stopper; glass with encased gold leaf; Bohemia, about 1730 (30)
87. Bowl; "cased" glass with gold leaf; by Professor Giuseppe Scarpa-Croce; Italy, Murano, 20th century (45)
88. Vase; purple glass, faceted and gilt; England, probably Bristol, about 1790 (41)

89. Champagne glass; glass, gilt; England, about 1760 (41)
90. Fragment of a bowl; glass, with encased gold leaf decoration; *Moses Striking the Rock*; Italy, Early Christian style (36)

JEWELRY

91. Necklace; copper-gilt; England, mid-19th century (4)
92. Fourteen examples of pinchbeck; England, mid-19th century (9)
93. Fibula; bronze, gilt; Rome, 1st century A. D. (30)
94. Watch; copper with vari-colored gilding; movement signed; Les Frs Wiss à Genève; Switzerland, Geneva, 1775-1785 (30)
95. Watch; silver-gilt; movement signed: Tarts, London; England, London, third quarter of the 18th century (30)
96. Watch; crystal and gilt brass; Germany, early 17th century (30)

LACQUER

97. Box in three sections; lacquer; Japan, 19th century (3)
98. Etui; *vernis Martin*; France, mid-18th century (46)

LEATHERWORK

99. Panel, fragment of a wall covering; leather, embossed, gilt, and painted; Flanders, about 1680 (9)
100. Panel, fragment of a wall covering; leather, embossed, painted, and gilt; Holland, about 1680 (9)
101. Binding; leather, stamped and gilt; France, 18th century (8)
102. Two panels; leather, gilt; France, 16th century (18)

METALWORK

103. Patera; silver, parcel-gilt; reproduction after original, Roman, 1st century, found at Hildesheim (9)
104. Sword guard; copper alloy, gilt; Japan, late 18th century (9)
105. Sword guard; iron, gilt; Japan, early 18th century (9)
106. Sword guard; copper-gilt; Japan, early 18th century (9)
107. Sword guard; copper, parcel-gilt; Japan, early 15th century (9)
108. Set of sword fittings; iron, copper-gilt; Japan, early 19th century (9)
109. Sword guard; copper-gilt; Japan, mid-19th century (9)
110. Sword guard; iron, gilt; Japan, early 19th century (9)
111. Sword guard; iron, gilt; Japan, early 19th century (9)
112. Vase; bronze, gilt; by Hector Guimard (1867-1942); France, about 1905 (9)
113. Ewer; silver-gilt; by Joseph Angell; England, London, 1854-55 (9)
114. Pair of candlesticks; bronze, gilt; France, about 1830 (9)
115. Egg warmer; tôle; France, about 1810 (9)
116. Teapot and cream jug; silver-gilt; by Jean Baptiste Claude Odiot (1763-1850); France, Paris, about 1815 (9)
117. Furniture mount; bronze, gilt; France, about 1800 (9)
118. Applique; bronze, gilt; France, about 1780 (9)
119. Pendant; bronze, gilt; France, about 1780 (9)
120. Pair of candlesticks; bronze, gilt; France, about 1780 (9)
121. Pair of candelabra; silver-gilt; by Claude Ballin, the younger (1661-1774); France, Paris, second quarter of the 18th century (9)
122. Snuff box; silver-gilt, with niello; Russia, third quarter of the 18th century (9)
123. Covered trophy cup; silver, parcel-gilt; by Abraham Drentwet (died 1785); Germany, Augsburg, about 1771 (9)
124. Pair of jardinieres; tôle; England, about 1765 (9)
125. Medallion in frame; bronze, gilt; after a composition of Jean Baptiste Huet (1740-1811); France, about 1780 (9)
126. Calendar holder; bronze, gilt; France, about 1740 (9)
127. Applique; bronze, gilt; France, about 1715 (9)
128. Pair of candelsticks; bronze, gilt; France, about 1720 (9)
129. Covered cup; copper-gilt; France, 1st half of the 16th century (9)
130. Snuff box; tortoise shell and silver-gilt; France, early 19th century (10)
131. Box in the form of a medal; silver-gilt; France, early 19th century (10)
132. Snuff box; copper-gilt (*pomponne*); France, late 18th century (17)
133. Place setting; Dirilyte; United States, 20th century (23)
134. Clock; bronze (?), gold-plated; made by Angelus; Switzerland, Le Locle, 20th century (23)
135. Ash tray; copper, enamelled; by I. Puskas; United States, 20th century (23)
136. Cigarette box; spun bronze; by Virginia Dunn; United States, 20th century (2)

137. Pair of candlesticks; polished bronze; by Jean Wells; United States, 20th century (2)
138. Snuff box; copper, enamelled, possibly Germany, 18th century (30)
139. Snuff box; silver, parcel-gilt; probably by Antoine Daroux (died 1789); France, Paris, 1755-56 (30)
140. Chalice; silver, gilt and enamelled; Spain, Madrid, early 17th century (30)
141. Spoon; silver-gilt; probably by Leonhard Rothaer; Germany, Hamburg, late 17th century (30)
142. Table clock; bronze, gilt; German, late 16th century (30)
143. Dish; silver, parcel-gilt; Spain (or Portugal), 16th century (30)
144. Beaker; silver-gilt; by Matthäus Bair (1550-1626); Germany, Augsburg, about 1575-1600 (30)
145. Plaquette; copper-gilt; Spain, 12th or 13th century (46)
146. Aquamanile; bronze, gilt; Lorraine (?), about 1200 (46)
147. Reliquary; copper-gilt, with jewels; Switzerland, 14th century (46)
148. Reliquary for suspension; copper-gilt, with jewels; Austria, 14th century (46)
149. Censer with chain; silver-gilt; Germany, 1498 (46)
150. Snuff box; copper, repoussé and gilt (*pomponne*); France, 18th century (46)
151. Standing cup with cover; silver-gilt; by Jan Lutma, the elder (1584-1669); Holland, Amsterdam, about 1639 (46)
152. Medallion for suspension; bronze-gilt; Italy, Florence, 15th century (46)
153. Medal; silver-gilt; by Hans Reinhart, the elder (died 1581); Germany, 16th century (46)
154. Clock; bronze, gilt, and marble; made by Le Comte; France, Paris, about 1775 (9)
155. Ornament for a chariot; a split tiger; bronze, with gilt decoration; China, middle Chou dynasty (950-650 B. C.) (29)
156. Stemmed cup; bronze, gilt; China, T'ang dynasty (618-964 A. D.) (29)

NEEDLEWORK AND LACE

157. Pair of drapery panels; silk, embroidered in silk and metal; possibly Italy, style of the 18th century (3)
158. Panel; silk velvet, embroidered with beads, paillettes, and metal; Bergdorf Goodman; United States, 20th century (6)
159. Panel; *Christ Enthroned*; linen embroidered with silk and metal; Spain, 15th century (9)
160. Strip of lace; silk and metal; Austria (?), 19th century (9)
161. Panel; silk embroidered with silk and metal; France, 1838 (9)
162. Embroiderer's sample; silk velvet embroidered with silk, metal, and brilliants; France, about 1790 (9)
163. Strip; linen net embroidered with gold thread; Italy or Spain, early 17th century (9)
164. Three panels of an orphrey; linen embroidered with silk and metal; Spain or Italy, 17th century (9)
165. Pair of bands; silk embroidered with silk and metal; Austria (?), 17th or 18th century (17)
166. Strip of lace; silk and metal; Italy (?), 17th or 18th century (17)
167. Band; linen embroidered with silk and metal; Italy or France, late 16th century (17)
168. Pair of bands; linen embroidered with silk and metal; Italy, 16th century (17)
169. Bag; silk embroidered with silk and metal; England, 17th century (19)
170. Bag; silk embroidered with silk and metal; Spain, 16th century (19)
171. Table cover; linen, with metal lace; Spain, 16th century (19)
172. Panel of embroidery: "More Angels"; linen embroidered with silk and metal; by Mariska Karasz; United States, 20th century (24)

PAINTING AND ILLUMINATION

173. Genealogy; vellum; France, mid-16th century (5)
174. Illumination; vellum; France, about 1360 (11)
175. Illumination; vellum; France, about 1440 (11)
176. Scroll painting; Amida and Attendants; silk; Japan, about 1300 (20)
177. Manuscript; Book of Hours; vellum; Flanders, early 14th century (46)
178. Illumination; St. Mark; vellum; Byzantium, 11th century (46)

SCULPTURE AND SMALL CARVINGS

179. Seated figure of a woman holding snakes; bronze, parcel-gilt; Hittite, about 1500-1300 B. C. (7)
180. Seated figure of Bast; wood, gessoed and gilt; Egypt, late dynastic, 7th to 4th century B. C. (7)
181. Woodcarving; a warrior on horseback with an attendant; wood, gilt; Japan, mid-18th century (9)
182. Statuette from an altar group; Ananda; bronze, gilt; China, about 590 (20)
183. Mask; wax, gilt; Egypt, late dynastic-Ptolemaic, 7th-4th century B. C. (30)

184. Goat; earthenware, gilt; Mycenae, late Helladic III, about 1500 B. C. (30)
185. Five plaquettes; wood, gessoed, painted, and gilt; Germany, 13th century (30)
186. Statuette; a mourning woman, bronze, gilt; Mosan, 12th century (46)
187. Two angels; bronze, gilt; Germany, 17th century (46)
188. Relief carving: *The Circumcision*; wood, gessoed, gilt, and polychromed; possibly Germany, 15th century (9)
189. Frieze with Buddhistic figures; wood, gilt; China, 14th or 15th century (29)
190. Standing figure of a Bodhisattva; bronze, gilt; China, T'ang dynasty (618-964 A. D.) (29)
191. Standing figure of a Tara; bronze, gilt; Tibet, 17th century (29)

TEXTILES

192. Textile; acetate and metal; Allan Silk Mills; United States, 20th century (1)
193. Place mat; linen and metal; by Phyllis Parker Spencer; United States, 20th century (2)
194. Table cloth; linen and metal; by Marianne Homburger; United States, 20th century (2)
195. Place mat; cotton and metallic braid; by Ann Schubert; United States, 20th century (2)
196. Decorative textile; cotton and metal; designed by Dorothy Liebes; made by Goodall; United States, 20th century (9)
197. Decorative textile; cotton, jute, metal; by Anni Albers; United States, 20th century (9)
198. Decorative textile; cotton and metal; by Anni Albers; United States, 20th century (9)
199. Drapery textile; cotton and metal; by Anni Albers; United States, 20th century (9)
200. Decorative textile; cotton and metal; by Dorothy Liebes; United States, 20th century (9)
201. Decorative textile; cotton and metal; by Dorothy Liebes; United States, 20th century (9)
202. Decorative textile; cotton, silk, and metal; by Dorothy Liebes; United States, 20th century (9)
203. Fragment of tapestry (K'o-ssŭ); silk and metal; China, Ming dynasty, 15th century (9)
204. Fragment of tapestry (K'o-ssŭ); silk and metal; China, Ming dynasty, 15th century (9)
205. Cut voided cloth velvet; silk and metal; Italy, 16th or 17th century (9)
206. Plain compound twill; silk and metal; Italy, Venice, 15th century (9)
207. Brocade; silk and metal; a fragment of the cope of San Valero, formerly in the Cathedral of Lérida; Spain, 14th or 15th century (9)
208. Brocade; silk and metal; Hispano-Moresque; from the tunic of the Infante Don Felipe (died 1274); Spain, 13th century (9)
209. Brocade; silk and metal; Spain, 13th or 14th century (9)
210. Brocade; silk and metal; a fragment from a set of vestments of the Cathedral of Lérida; Spain, 13th or 14th century (9)
211. Brocade; silk and metal; England, first half of the 19th century (9)
212. Brocade; silk and metal; Hispano-Moresque; Spain, 14th century (9)
213. Brocade; silk and metal; Italy, Lucca, 14th century (9)
214. Brocade; silk and metal, Italy or Spain, 14th century (9)
215. Twill; silk, metal, linen; Germany, Regensburg, 13th century (9)
216. Plain cloth and tapestry; silk and metal; Egypto-Arabic, 10th to 12th century (9)
217. Brocade; silk and metal; France, Lyons, about 1805 (9)
218. Girdle or sash; brocade, silk and metal; factory of Kobytka; Poland, late 18th century (9)
219. Brocade; silk and metal; Russia, late 18th century (9)
220. Cut voided satin velvet; silk and metal; Italy or Spain, 16th century (9)
221. Brocade; silk and metal; Italy, Venice, about 1700 (9)
222. Satin; silk and metal; Broussa, Turkey, 16th century (9)
223. Brocade; silk and metal; Mesopotamia (?), 8th or 9th century (9)
224. Brocade; silk and metal; France, late 19th century (9)
225. Brocade; silk and metal; Italy, 17th century (9)
226. Cut voided velvet; silk and metal; Spain or Italy, 15th century (9)
227. Rug; "Stardust"; wool, Lurex, latex; by Joseph Blumfield; United States, 20th century (13)
228. Costume textile; cotton and Lurex; by Galey and Lord Inc.; United States, 20th century (14)
229. Decorative textile; cotton and metal; by Greeff Fabrics Inc.; United States, 20th century (16)
230. Brocade; silk and metal; India, Benares, 20th century (23)
231. Decorative textile: "Meditation"; print on silk and metal; by Estelle and Erwine Laverne; United States, 20th century (27)

232. Upholstery textile; wool, Lurex; designed by Lyda Weyl; made by Marie Nichols Fabrics; United States, 20th century (31)
233. Decorative textile; cotton, wool, Lurex; designed by Gloria Wasserman; made by Marie Nichols Fabrics; United States, 20th century (31)
234. Decorative textile: "South Seas"; cotton, metal overprint; by Patterson Fabrics, Inc.; United States, 20th century (34)
235. Decorative textile; silk and metal; by ISPA; Italy, Torino, 20th century (35)
236. Decorative textile; silk and metal; by Scalamandré; United States, 20th century (38)
237. Decorative textile; cotton and metal; by Scalamandré; United States, 20th century (38)
238. Decorative textile; Lurex and cotton; by F. Schumacher and Co.; United States, 20th century (39)
239. Decorative textile; gold and silver Metlon yarn; by Isabel Scott; United States, 20th century (40)
240. Decorative textile; silk, cotton, and metal; by Stroheim and Romann; United States, 20th century (43)
241. Decorative textile; silk, cotton, and metal; by Stroheim and Romann; United States, 20th century (43)
242. Decorative gauze; silk and metal; by Stroheim and Romann; United States, 20th century (43)
243. Decorative chintz; cotton and metal overprint; by Stroheim and Romann; United States, 20th century (43)
244. Tapestry panel: "Angel"; metallic and other yarns; by Marta Taipale; Finland, 20th century (37)
245. Decorative textile; Lurex and cotton; by Original Textile Company; United States, 20th century (32)
246. Decorative textile; Lurex and cotton; by Original Textile Company; United States, 20th century (32)
247. Decorative textile; mercerized cotton and metal; England, 1937. Woven for hanging in Westminster Abbey at the Coronation of King George VI and Queen Elizabeth (9)

WALL-PAPER

248. Wall-paper frieze; paper; France, about 1815 (9)
249. Fragment of wall-paper; paper, embossed; United States, 1880-1890 (9)
250. Fragment of wall-paper: "Valley Woods"; paper; by Katzenbach and Warren Inc.; United States, 20th century (25)
251. Fragment of wall-paper: "Tea Chest"; paper; by Laverne Originals; United States, 20th century (27)
252. Fragment of wall-paper: "Broken Blocks"; paper; by Wilton E. Owen, Inc.; United States, 20th century (33)

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